



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

OCTOBER 1991

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Kinichi Shigeno Workshop

Kinichi Shigeno gave a very interesting workshop on Saturday, 14th September at Kwantlen College.

Showing us slides from his student days to the present, he talked about the things that had influenced him, and throughout the workshop discussed with us what it means to him to be a craftsman.



Using the apple form recurrent in much of his work, he demonstrated his latest sculptural forms of larger-than-life-sized cast apples piled up and wrapped clay-covered fishing net. He also made for us the sculptured whale flower container commissioned for the Canadian Embassy in Tokyo, using a combination of two-piece press-moulded pieces with



thrown and slip cast appendages, and talked of many of the technical problems and how he had overcome them.

The best part of the workshop for me was to see an idea take shape, as Kinichi guided us through the Table of Honour pieces, from their conception to their completion, demonstrating the challenges he had faced with regard to shapes, the patterns for the originals, and their construction from thrown and moulded pieces. Cutting and applying the stencils for the pattern of the cranes, which is their theme, he applied the oxide with a mouth sprayer and completed the fine detail with a brush. The mouth sprayer that he used was a revelation to me, enabling him to apply the colour without sacrificing the closeness to the piece that would occur with the more usual spraying methods.

Each piece required an incredible amount of thought and detailed work. Kinichi told us of the mixed feelings he had when, the challenge and creativity over, his pleasure at having been selected was tempered by the realization that he had to make an 80-piece set!

Thanks to Kinichi Shigeno for a really good workshop full of technical information and insightful and humorous comment on his philosophy.

Thanks also to Jim Jorgenson who spent the entire day perched on a stool on top of a table with a video camera, and to David Lloyd for making things run smoothly at Kwantlen College, and to Greenbarn for supplying the clay. A video will be available in the library for loan when volunteers' time permits.

Rosemary Amon
Workshop Cttee Chair



The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

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The Potters Guild of B.C. membership is \$20.00-individuals, \$30.00-groups, January to December. See application form elsewhere in this issue.

Potters Guild 1991 Board of Directors: Tam Irving, President; D'Arcy Margesson, Vice President; June MacDonald, Secretary; Dona Nabata, Treasurer; Rosemary Amon, Bob Kingsmill, Elwin Lowe, Nathan Rafla, Fredi Rahn, Terry Saimoto, Elsa Schamis, Debra Sloan.

Staff: Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C.Ceramics.

UPCOMING WORKSHOPS/DEMONSTRATIONS



Takako Suzuki will give a step-by-step demonstration of slip-trailing designs and techniques and the use of plaster hump molds in the creation of small dishes and bowls. She will share her recipes of clear glaze and colour slips, as well as of her Cone 2 white clay body. Takako will also show slides and talk about her development as an artist.

All this takes place on Friday, October 18th, starting at 7:30 pm, at the Burnaby

Art Centre, 6450 Deer Lake Avenue, near Canada Way and Sperling, just off the freeway. Note the change of both date and venue from the September Newsletter. We hope the change of location and day will make it possible for more of you to attend. Contact the Guild office if you need any further information.

(Continued on Page 4)

MEMBERSHIP

Keeping you informed is the task of this newsletter editor: sometimes, the information does not always get out to you at the right time, or with enough advanced warning. So to set things right, here is **INFORMATION ABOUT 1992 MEMBERSHIP IN THE GUILD**

At the January '91 AGM, a motion was received and passed that the annual fees for membership in the Guild be

raised, effective January, 1992. Individual membership fees will be \$25.00, and group membership (two or more) will be \$40.00. We have learned since January that GST also is to apply to membership fees. For the 1991 year the Guild has absorbed GST into the \$20 or \$30 fee, but we cannot continue to do so. **So, annual fees of \$26.75 (GST incl) for individual members and \$42.80 for group members is payable on or before January 1st, 1992.**

Further notice of membership fees will only be through the Newsletter; ie., separate notice will not be sent to you. Members selling in the Gallery are reminded that such membership is required to participate, and payment to the Guild rather than to the Gallery is requested. Membership is not a prerequisite to submitting work for jurying. However, it is required once accepted.



Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver, B.C. Canada
(604) 669-5645 V6H 3R7

GALLERY REPORT

To October 13, 1991 — **Gary Graham, David Lawson and Pamela Nagley-Stevenson, Steven Cook and Christina Dell** — Work by 5 Kootenay area artists.

October 15–November 3, 1991 — **Louise Card — NEW WORK**

November 4–24, 1991 — **Fraser Valley Guild Annual Juried Show.**
Reception: Thursday, November 7, 7:00 – 9:00

November 26 – December 25th, 1991 — **Annual Christmas feature**

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Bob Kingsmill



Pamela Nagley-Stevenson



Christina Dell



Steven Cook

UPCOMING WORKSHOPS/LECTURES

Emily Carr College of Art and Design have invited the Californian potter **Tony Marsh** to give a one-day workshop on Saturday, November 23rd from 10 am to 5 pm. Tony apprenticed with Shimaoka in Mashiko, Japan, and received a BFA from California State University Long Beach, and his MFA from Alfred University, New York State College of Ceramics. He presently teaches and is Chairman of Ceramics at California State University, having also been director of the ceramics program at Mendocino Art Center in the early 80's. Tony says "I'm currently working in two distinct modes—porcelain and raku. . . . Porcelain is a recorder of everything that has happened to us. I appreciate a simple, geometric vessel. There's nothing stronger than a circle, a triangle, and a square. My raku forms came after the white wave pattern series, from my appreciation of porcelain. The raku forms offer me a chance to work in the geometric mode. The white forms are colorless, organic forms, but raku allows me to work with color and simple, soft geometry". Tony proposes to demonstrate model making with clay as well as simple plaster mold making, and to follow that with a demonstration on how to use press molds.

More details on the workshop, including photos of his work, will be found in the November issue. Cost will be \$25 to Guild members, \$30 to non-members, and \$15 to full-time students at other community colleges. See page 7 for pre-registration form.

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"THE TURNING POINT", Ceramic Symposium, October 30-November 2, 1991, at the **Museum of Anthropology**, 6393 N.W. Marine Dr., University of British Columbia. This symposium has been organized to celebrate the addition of the Koerner Ceramics Gallery at the UBC Museum of Anthropology. The symposium will provide a rare opportunity for people with an interest in ceramics, (scholars, collectors, potters, artists, teachers, students, etc.) to hear

speakers whose specialties include archaeology, art history, heraldry, religious studies, medical history, contemporary art and anthropology. Contact the Museum at 822-5087 for a complete list of events.

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WORKSHOP SERIES, Southeast Asian and Chinese Trade Ceramics at the Vancouver Museum, 1100 Chestnut St. Series conducted by Jean Fahrni, potter and collector, and Michael Chen, a Sotheby's trained Chinese Ceramic specialist. Participants will learn how to handle and inspect early Asian ceramics and learn about the history and techniques of manufacture.

Celadon Wares: Wednesday, October 9, 7:30 pm. Workshop will focus on the green wares of the Song and Yuan Dynasty, which came to be known in the West as Celadon.

Blue and White Wares: Wednesday, October 16, 7:30 pm. Focus on the development of the Blue and White wares from the Yuan dynasty to the early Qing dynasty (1644-1911), with emphasis on the Ming dynasty (1368-1644)

Individual lectures cost \$10 (\$8 for Museum members). Pre-registration is necessary. Call 736-4431, Local 232.

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"QUO VADIS 20th CENTURY CRAFT?"

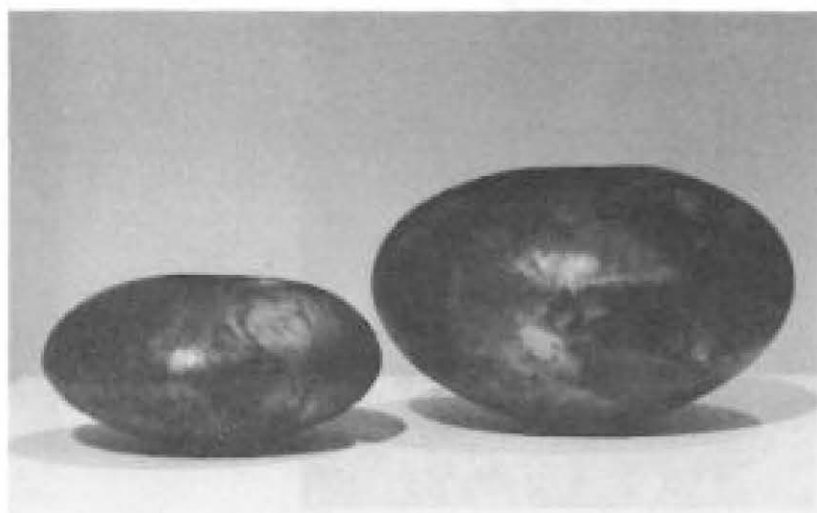
In conjunction with **CABC's** 1991 AGM, a symposium will be held November 16 & 17 at Emily Carr College of Art and Design.

Exploring the question "Whither goes" craft, the symposium will focus on the issues of the neglected history of craft, crafts' aesthetic issues and its shifting relationship to the 'fine arts', finding a new methodology for interpreting, analyzing, and documenting craft, and the development of a critical vocabulary for craft art.

Keynote speaker will be **Patterson Sims**, Curator of Seattle Art Museum, and a Panel Discussion will be led by **Graeme Chalmers**, Professor of Art Education, UBC. Members of the panels will include **Ann Rosenberg** of the Vancouver Sun, **Roberta Cramer** of the BC Provincial Museum, and others to be announced.

The intent is not to answer the question "where are we going?", but to open a conversation, and to stimulate thoughts and discussion beyond the craft community. Phone CABC at 687-6511 for further information.

Finally! The September *Ceramics Monthly* has reprinted a good portion of the "Choosing Clay" Exhibition Catalogue.



David Lawson

SELECTION COMMITTEE REPORT

Following review of Gallery Selections Committee policy and function, a revised statement has been drawn up for reference by potential applicants and by the selections committee itself. It follows below.

I SUBMISSION REQUIREMENTS

Six pieces or slides of same that give good indication of your work.

Dimensions of work, date of completion and your name to be included on slide.

A typed biography outlining education, exhibitions, and a statement about yourself and your work.

A typed list detailing pieces and retail price of each numbered piece.

II CRITERIA

The jurors will be looking for work that has a strong personal style and direction, and that is of consistently excellent design and technically competent. The above criteria will be applied to the six pieces submitted and selection will be made on that basis.

III APPLICATION OF CRITERIA

The above criteria will be applied by a three-person Selections Committee. The committee will consist of two members of the Potters' Guild Board of Directors who will be appointed by the Board. The third committee member, also to be appointed by the Board, will not be a member of the Board of Directors. The Selections Committee members will hold such a position for a one-year term, at the end of which two members will step down. The chairperson of the committee will continue as a member of the committee for one further year in order to provide continuity. However, he or she will give up the chair to an incoming committee member.

IV ANNUAL RE-JURYING

In the annual re-jurying the Selections Committee will apply the criteria set out in Section I. The purpose of the annual re-jurying is to ensure that the ceramic work being brought to the Gallery continues to be of an acceptable standard.

V JURYING SCHEDULE

The Selections Committee will meet three times per year:

April - After the 15th

October - After the 15th

Annual re-jurying date (to be decided by the committee, but not later than April of any given year.)

VI DECISIONS

The Selections Committee will report on its decisions to the Board of Directors. All Selections Committee decisions will be final.

Applicants will be informed by letter of decisions within six weeks of submission deadline.

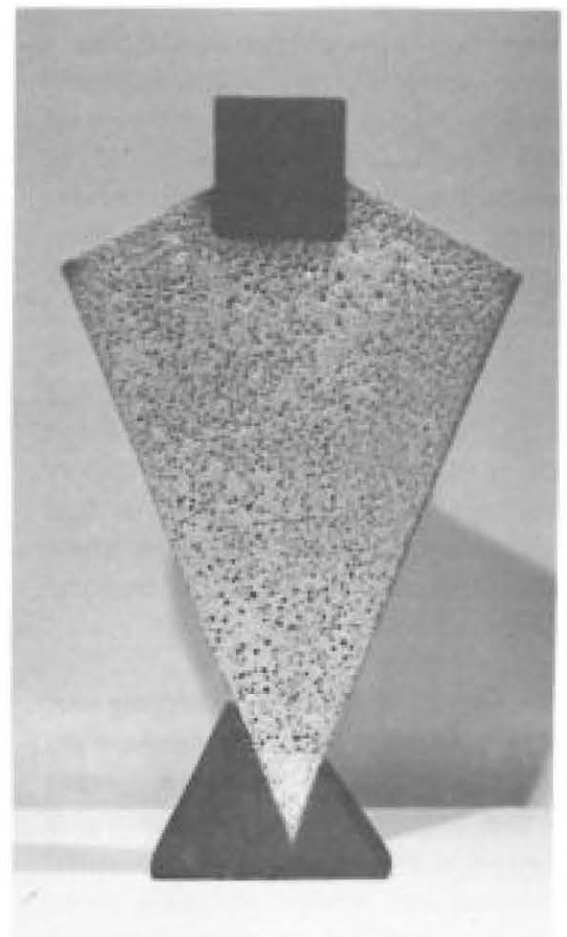
VII CHAIRPERSON

The position of the chair will be appointed by the Selections Committee. Responsibilities of the chair are: coordinating the jury selection, reporting its decisions to the Board, informing applicants of the committee's decisions.

VIII GALLERY MANAGER

The Gallery Manager will exercise discretion in maintaining the high standard of quality in the work which is submitted for sale in the Gallery.

Kootenay Area Group Show



Gary Graham

SOMETIMES WE GET THE BLUES

The Potters' Guild of B.C. was created in the 50's as an association of potters, with the double purpose of increasing the awareness of both the public and those who work in the medium to developments locally and to the broader world of pottery and ceramic art. So, we have had annual sales, workshops and exhibitions, and regular meetings where we formulate plans and exchange information over tea and homemade goodies. That the Guild has functioned incidentally as a social group of people with similar interests has been a happy bonus. In fact, it's been an exciting and lively forty years!

For most of those forty years, however, the ongoing struggle has been to keep a sufficiently large group of members involved in the day to day functioning of the organization. That it has survived is a tribute to the volunteer hours donated so faithfully by so many members over the years.

In an effort to free up their available time for the important task of steering such an organization, the Board of Directors took a big step in 1985. The Guild, by establishing its Gallery of B.C. Ceramics, has acquired a home, and has been able to hire a small parttime staff to look after basic business and publishing of the Newsletter. The fact that this job could very easily be a full-time position is irrelevant, because the Guild cannot afford it! The fact is also that Gallery staff are often hard-pressed to find enough hours in the day or week, and a full-time staff of two would not be unrealistic.

The funds available for carrying out education and information services are not unlimited, regardless of the success of the Gallery. Program budgeting is always a combination of informed guessing and wishful thinking as to whether we will be able to get through a year in the black. Our funding is subject

to the whims of the buying public, the tourist season, etc. We could not survive if we were not on Granville Island. No other location in the Lower Mainland, apart from possibly Robson Street, where commercial rents would make it totally impossible, is of such high profile and with such access to a buying public.

It is admirable that the Guild has been able to be self-supportive, for the better part of these forty years. I cannot fail to sense that in becoming more business-like, however, we have lost something. Is it a fact of the 90's that so many people, male or female, have greater financial pressures, so that they therefore have little time to volunteer with such a group? Perhaps the workshops have taken over the social role that the monthly meetings once did. Is the fact that the Gallery "makes the money for us" a reason for our loss of interest? Admittedly, a lot of our membership live outside the Lower Mainland, and find it physically impossible to attend sessions. Perhaps the Guild Board worries too much about the success of programs.

The Board of Directors continues to be a dedicated volunteer group of men and women who plan as best they can for those activities to inform the public and the membership. The Board however, does worry about the fact that so few members show up at meetings. To say that these meetings are too often, or too seldom, or the wrong day, or whatever, are only excuses, it would seem to me, for the reality that people don't seem to find Guild involvement of any value to them. Because there is so little apparent support for their activity, the Board members often suffer burnout very quickly, and find that if they're lucky they can commit three years to being involved. Three years is a very short time when it comes to planning major exhibitions, or dealing with other long-term issues.

It's that time of the year when we must appeal to the membership to consider becoming more involved with the Guild, from being willing to stand for Board election, and if elected, to serve for a 3 year period, to offering to help the Board and staff in some other way, from mailing the newsletter, to helping in the library, to attending meetings or generally offering support or assistance in the Gallery.

Please respond to this editorial by writing down a sentence or two about what you think the Guild's role should be. How do you think it should change? Should the Guild attempt to raise additional funds from other outside sources to support its programs? Should there even be a Guild? Do you find it even remotely possible that you can become more involved yourself? Let us know your thoughts.

A non-profit organization such as the Guild is only as effective as its membership! That's you!!

Jan Kidnie

An added note on this topic of volunteering: Canada's Minister of Communications, has announced the creation of the Lescarbot Award program to recognize the contribution made by volunteers and benefactors to the promotion and development of cultural life in Canada, its regions or in individual communities. Under the regional eligibility criteria, "Candidates must have made an outstanding, sustained contribution to the development of the cultural sector of their region for at least five years, and especially during 1991." If any of you have any questions or suggestions regarding potential candidates please contact the Guild office. Deadline for submission is the end of October, 1991.

OPPORTUNITIES/SALES

The **Richmond Potters' Club** holds its Annual Christmas Sale of Handmade Pottery, November 23 and 24, 10 am to 4 pm, at the Minoru Sports Pavilion, 7191 Granville Ave., Richmond. 271-1688 for further information.

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5th National Biennial of Ceramics, June 9-Sept. 13, 1992. Juried travelling exhibition open to Canadians. \$11,000 in prizes. Deadline to apply: Jan 31, 1992. Send slides depicting 3 different views of 3 works no larger than 1x1x1.3m. Resume, \$25 registration fee. Entry form: Box 1596, Trois Rivières, Que. G9A 5L9, (819)691-0829.

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Fletcher Challenge Ceramics Award, 1992. Entries are invited for this international ceramics award competition and exhibition. Entry by slides (up to 3) of the actual work to be received by December 13, 1991. Entry forms from the Administrator, Fletcher Challenge, PO Box 13, 195 Onehunga, Auckland 6 New Zealand.

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Community Arts Council of Vancouver will hold its **6th Annual Juried Christmas Craft Sale**, from November 26 to December 21. Submissions received after the August 30th deadline will be considered on the basis of available space. Contact (604)683-4358.

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Coquitlam Tenth Annual Christmas Craft Sale, Nov. 29 to Dec. 1, 1991. Coquitlam recreation Centre, 624 Poirier St., Coquitlam, 537-3481.

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Squamish Arts Council Arts and Crafts Market will be held November 23 and 24, 1991, at the Brackendale Art Gallery. Juried registration: October 18, 7-9 pm in Squamish. Send slides or photos of items to be sold to Maureen Brown, Box 119, Garibaldi Highlands, V0N 1T0. Entry fee of \$35.00 plus \$5.00

SAC membership. Call Maureen Brown, 898-3188 for more information.

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Art In Miniature Juried show, Old SchoolHouse Gallery, Qualicum Beach, Vancouver Island. Deadline Oct. 20th.

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Out Of Hand - Out Of Hand Christmas Fair, held November 21-24, 1991, at the Victoria Conference Centre, is still accepting applications in most media, with the possible exception of jewelry. For more information, contact Ramona Froehle-Schacht in Victoria at 384-5221.

EXHIBITIONS

The work of **Patti Warashina**, the Washington figurative sculptor and ceramic artist, is on exhibition until November 3rd at the **Bellevue Art Museum**, 301 Bellevue Square, in the suburb of Seattle.

VIDEO

Following discussion, the Board has agreed that the video made this summer of Bruce Cochrane's workshop/demonstration will be made available for lending purposes only. This is because it was not prepared commercially or for commercial reasons. However, we do have to cover some costs, and so a rental fee of \$20.00 will be charged. This will cover mailing costs to you; you will be responsible for mailing it back.

The film is two hours in length, including one hour of slides and one hour demonstration of basic throwing, assembling and clay manipulation, and discussion of glaze and firing techniques. I may be biased, but the material went together very well, and it was a joy to work on. It has been proposed that the Guild hold a viewing night in early December as a pre-holiday get-together.

STUDIO FIVE ANNOUNCEMENT

The Board has reviewed its policy toward the timing of the rental of Studio 5. Until this year, the space has been rented at a subsidized rate to individuals beginning their career in ceramics from January to December. As of this coming year, the one-year period will commence at the end of the school year in May and run until the end of April, 1993. It is hoped in so doing that more individuals will be able to consider making application for the use of the Studio 5 space. Applications will therefore be received up until the end of February, 1992. Further information will be available before January 1992 in this newsletter.



BRUCE COCHRANE WORKSHOP

Wow! What a memorable weekend. The Fraser Valley Guild sponsored Bruce Cochrane's visit in late June to Kwantlen College. Bruce's training, after art college in Montreal, includes a bachelor degree at NSCAD under Walter Ostrom, and a MFA from Alfred University, New York State. For the past 12 years he has taught ceramics at Sheridan College in Mississauga, Ontario, and only recently became President of the Ontario Clay and Glass Assoc., Fusion.

Bruce started off the two day session by showing slides of the work of Walter Ostrom and other potters that have been an influence to him, as well as of wonderful folk pieces, mostly Chinese, that he feels are his favorite and largest source of inspiration. Aspects of this appreciation are evident in some of Bruce's pieces. Even the gaudy European Baroque work shows some merit when particular aspects of form and skill are considered. Until six years ago, Bruce's work was high-fired salt. These pieces were gorgeous in their simplicity and boldness, as were the wood-fired pieces. Then he showed his earthenware work with which we are presently most familiar. The terra sigillata altered forms are a joy to behold in their quality and strength of line and form.

Personally, I could have looked at slide for hours, but Bruce quickly got into throwing parts for the different pieces which would be assembled later in the two days. The process remains very important to him, even though so little of the time involved in each piece is spent on the wheel. A butter dish alone can take five hours to assemble, but the parts only minutes to throw. If a part can be made on the wheel, Bruce will certainly take that route, often achieving more quality in the piece and a certain uniqueness of each part. The bottom slabs are thrown over an inch thick, cut off the wheel, and immediately thrown on the canvas table to the same thinness as the wall of the vessel. The slab is then scored with a soft plastic scrubber and a tooth metal rib.

Next, he picks up the round bottomless wall and places it over the bottom, adjusting so that it is a perfect oval (nice trick if you can do it!), and begins to flute the wall with great care, mapping with fingers where the flutes will go. Slabbed tops or lids are draped into the vessel form, using light plastic sheet as divider, and set aside for later work.



Bruce threw, altered and assembled parts for two different casseroles, a butter dish, a tea pot, a fruit bowl and a vase. He also discussed different glazes and firing techniques (a good section on this is to be found in the November '90 Ceramics Monthly).

Before we knew it, it was 5 o'clock already. Bruce had a tour of Granville Island, Lynn and Bob's (Johnson) troller, and his home in North Vancouver where he spent the first ten years of his life. Then on to BBQ salmon and other delicacies in Deep Cove. Thank you everyone for your contributions to a great evening.

For old-time sake, on Sunday, Bruce made some of his earlier, essentially unaltered forms. A large, lidded casserole with thrown inserted handle, a set of three nesting mixing bowls and a plate were demonstrated. For casseroles and bowls, he rolls the lip, which provides a great rim for any pot. A hole is poked in to let the air escape while a wooden tool slowly makes the foot rim for the lid. The holes are always replugged. The round platter was made oval by cutting two willow-leaf shaped wedges out of the base and pushing the outside in over the inside edge, pressing it down, and adding the removed pieces as coils to give further strength.

(Continued on Page 9)



(Continued from Page 8)

After an even more extravagant pot-luck lunch on Sunday (one appreciates more and more the fact that potters seem to enjoy preparing and eating food so much because of its close relation to the container the food goes in to), Bruce continued to complete his wonderful pieces, and it was sad to see it all end so soon. David Lloyd has bisque-fired the work for a permanent record of the workshop. Similarly, Jan Kidnie's husband, Jim Jorgenson has videotaped the proceedings with funding from the Potters' Guild of B.C., and the two hour edited result of ten hours will be a further detailed reference to a fascinating weekend workshop with Bruce Cochrane.

Last, but certainly not least, a special thank you to everyone for your support and help.

Cathi Jefferson
Fraser Valley Guild Workshop Cttee.



Please register me for the

TONY MARSH WORKSHOP

Emily Carr College of Art & Design — Granville Island

Saturday, November 22 — 10:00 am — 5:00 pm

☐ \$25 Members ☐ \$30 Non Members ☐ \$15 Full Time Students

Name _____ Mail to:
Address _____ The Potters' Guild of B.C.
Phone _____ 1359 Cartwright St.
Vancouver, B.C. V6H 3R7

- () 1991 Membership Application
() Membership Renewal
() Change of Address

Mail to: The Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Name: _____
Address: _____
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Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$ _____

1991 Fees: Individual: \$20/year, Group: \$30/year, January-December.
(1/2 price rate to new members after September 1st)

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